

W. W. Taylor

GRACE NICHOLSON
PASADENA
CALIFORNIA

Chats on Things Korean

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Olse Curio Shoppe
Seoul, Korea

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Chats on Old Korean Furniture

FURNITURE is a general term used to describe the fittings required to adapt houses and other buildings for use as dwellings. In the case of Korea it consisted of Wardrobes, Chang Wedding Chests, Treasure Boxes, Dressing Boxes, Library Sets, and Medicine Chests. They were finished or made in several ways: either the plain wood with the brass mountings, pearl inlay or lacquer, and a small amount of carving. This short sketch, which precedes the description of the chests which we have in our collection or cause to be manufactured following the old lines but adapting the inside and the piece in general to our modern use, is written to enable those who have a taste for the furniture of bygone days as well as the modern to arrive at some conclusions as to the essential points of the various types made in Korea.

No attempt will be made to give a lucid historical account of the progress and development in the art of making domestic furniture with reference to the evolution in this country, but it must be said that the brass bound and brass mounted furniture of Korea is a distinctly Korean art, copied neither from the Chinese nor the Japanese, but undoubtedly influenced by the Dutch who were held captive after the wreck of their sailing vessel in the year 1632.

Inasmuch as the best specimens come from the wealthy and official class which in either case today





is very small; and coupled with the fact that for years there has been a growing demand by collectors, as well as the average person passing through Korea, for specimens of this old and attractive furniture so today we have in our collection what constitutes probably the only really old and untouched pieces.

In the new pieces that we are turning out we take every precaution to insure proper drying of the wood, and use the Quimuk wood--the most expensive wood in Korea--and that which was used in making the old chests. The trimmings are of the heaviest brass obtainable and the engraving and designs follow that of the old brass workers and are not to be associated with the many imitations that are being turned out on the unsuspecting public today and which usually warp and crack out of shape before they arrive at their destination.

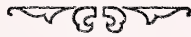
GUARANTEE--We will give an absolute guarantee as to the genuineness of any old piece of furniture that we sell you and, further, this guarantee will hold good as far as its standing up in any climate or under any conditions is concerned. We will make good any defect that may be due to inferior workmanship or the use of unseasoned wood.

The old pieces are thoroughly renovated and cleaned before they are shipped to you. The packing is done by the only expert packers in this line in the city with the best facilities for forwarding. All goods shipped are covered by insurance against breakage.



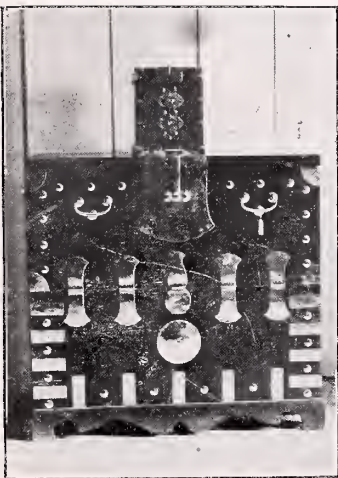


etc. We will issue a Certificate of Antiquity on any old chest or other curio that we represent as old and ask you to remember that our 27 years of experience is your protection, and refer you as to our standing to any of the Consulates, the Dai Ichi Bank of this city or Dunn & Co. of New York.



Korean Antique Cash Boxes

The Cash Box, or Chang as it is known to the Koreans, has always served two purposes as a safe in which to keep his strings of hole money, known as Cash to the foreigner, and as a place in which to



Antique Type No. 1

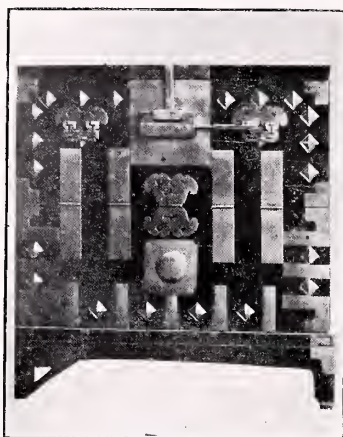
store his quilts and blankets during the day. It is on account of the first mentioned use that the foreigner has given the name of Cash Boxes to this type of chest. In this connection it might be mentioned that as it took 1000 pieces of this hole money to make 50 cents U. S. currency a man did not have to be possessed of much of this world's goods, ac-





According to our reckoning, to pretty well fill one of these Changs. The wood used is from the trunk of the Quimuk tree and while very hard, is unlike other woods of the Orient inasmuch as it has very beautiful grains and markings, and one must remember that, since no stains or oils were used on these chests, the wonderful colors ranging from a light walnut to deep mahogany are the results of age and continuous polishing by the patient Korean housewives. The trimmings of the chests are brass—plain and engraved—cut in symbolic shapes or engraved with symbolic meanings or with the characters meaning long life, prosperity and many riches.

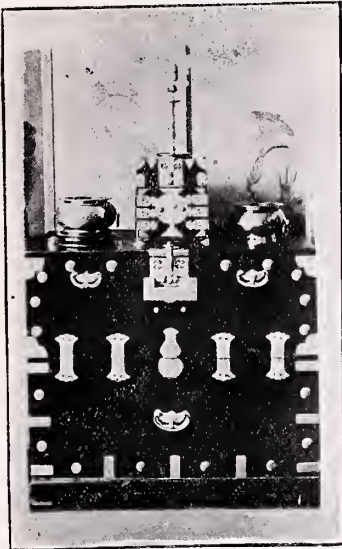
With the wide opening this type of chest is adaptable to use at the end of a hall in which motor robes,



Antique Type No. 2

etc., can be stored or they can be used as linen chests or hat chests. The taller ones can be converted into antique writing desks.

The four designs shown in the illustrations are representative but it must be remembered that in the old antique chests, while the design of the chest might be the same



Antique Type No. 3

Prices:

Types 1, 2, 3, 4

C. I. F. Kobe

*Insurance against
breakage to destina-
tion, consular invoices,
etc., extra at cost to the
purchaser.*

the brass trimmings vary in design and engraving somewhat and when ordering plain or engraved brass should be designated.

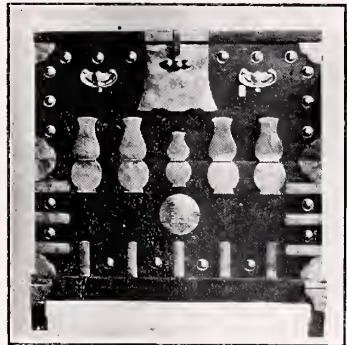
Measurements:

Types 1, 2, 3, 4

Height - 38"

Width - 36"

Depth - 18"



Antique Type No. 4



RECONSTRUCTED SEOUL CASH BOXES



Antique Type No. 5

Insurance against breakage to destination, consular invoices, etc., extra at cost to purchaser.

For description see
Cash Boxes on pages 3
and 4.

Measurements:

Height - 38"

Width - 40"

Depth - 18"

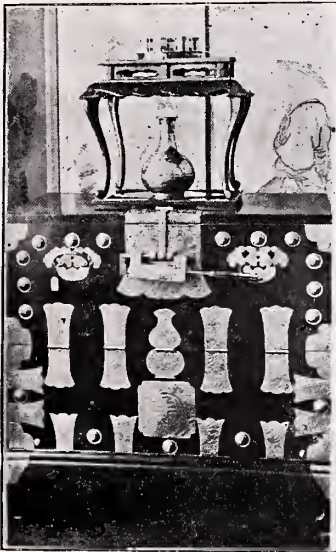
Prices:

C. I. F. Kobe

RECONSTRUCTED CASH BOX

A reconstructed cash box is a cash box that has been made up either in part or entirely of old material taken from the chests which have been either damaged or marked so that their value has deteriorated to such an extent that reconstruction is necessary. This insures to the buyer of a reconstructed chest dry lumber and the brass in most instances is the original. In design they are exactly the same as the Antiques and can be put to the same uses which have already been described.





Antique Type No. 6

Insurance against breakage to destination, consular invoices, etc., extra at cost to purchaser.

BRASS TRIMMED FILIGREE CASH BOX

In days gone by there came to us a chest with this design of brass—the only one that has ever been in our collection, and as the brass was so attractive, we took the design and have turned out these chests. Every precaution possible has been taken in regard to the drying of the wood and the brass is of the heaviest gauge.

For full description see pages 3 and 4.

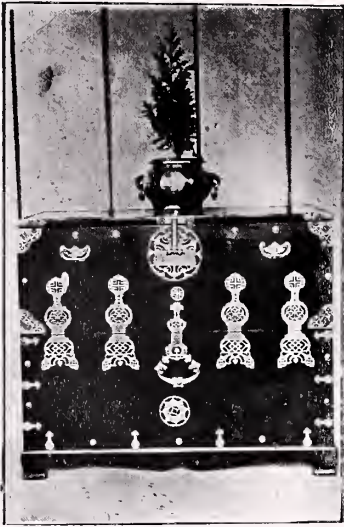
For description see Cash Boxes on pages 3 and 4.

Type No. 6 is approximately the same size as Type No. 5, the size varying according to the size of the old chest being reconstructed.

Prices:

C. I. F. Kobe





Modern Type No. 7

PAK CHUN IRON BOUND CASH BOX

This is a type of chest distinct from all that has been described. It takes its name from the district in which it originated and was used, and, unlike the cash boxes of Seoul and Songdo, the trimmings are of iron with very elaborate filigree work. It is very seldom that these chests are made from the Quimuk wood which we have already described, a straight grained soft wood being used which is usually stained a very pretty red which forms a most striking contrast to the black iron hinges.

Measurements:

Height - 40"

Width - 38"

Depth - 18"

Prices:

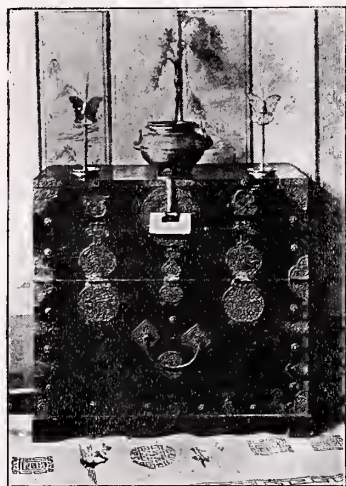
C. I. F. Kobe

Insurance against breakage to destination, consular invoices, etc., extra at cost to the purchaser.





The city of Pak Chun lies to the northwest of Seoul close to the Manchurian border and from the description that we have given it will be noted that this type, and particularly the filigree work, has been undoubtedly influenced by Chinese art and ideas.



Antique Type No. 8

Measurements:

Height 40" Width 38" Depth 20"

Prices:

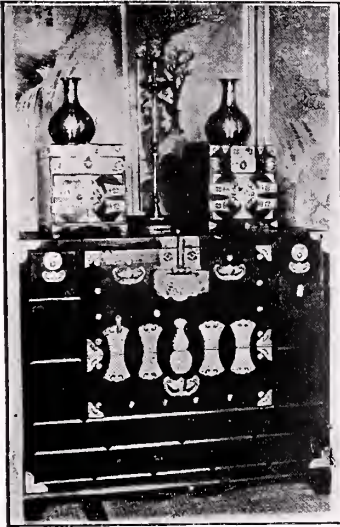
Insurance against breakage to destination, consular invoices, etc., extra at cost to purchaser.





Songdo Antique Cash Boxes

Songdo, the capital of the dynasty preceding the last which went out of power at the time of the annexation of this country by the Japanese, developed a style of cash box which is peculiar to this district.



Antique Type No. 9

Instead of the top half dropping or opening the entire length of the front, it opens in the center from the sides of two small drawers which are on the top of either side. Usually there is less brass and the lower portion of the chest is not decorated. The wood and color are the same as that in the chests previously described. The brass hinges are usually engraved with the characters for longevity, prosperity, and wealth. These chests can be put to the same use as previously suggested in our description of the Seoul Cash Box.

Measurements:

Height 38" Width 36" Depth 18"



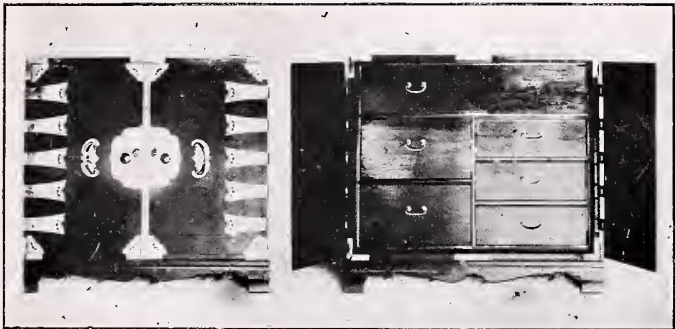


Prices:

Insurance against breakage to destination, consular invoices, etc., extra at cost to the purchaser.

Songdo Antique Wedding Chests

Every bride was supposed to receive two such chests as shown in the illustration. This of course refers to the more wealthy class of Koreans. They were a present from the groom's father to the bride



Antique Type No. 10

and each contained a blue and a red skirt and one yellow jacket, but most important of all was the document which was sent at the same time, addressed to the bride's father, saying that he--the groom's father--felt highly honored that the girl was being given into his family for marriage and that he wished for many grandsons who would be able to carry on the ancestral worship. This was the





only document that exchanged hands at the time of a Korean marriage.

The inside is so arranged with drawers that they are exceedingly useful to our present day needs; suggesting their use for letter files, cabinets, silver cabinets and small bureau.

Made from the Quimuk wood as previously described with the same deep rich coloring.

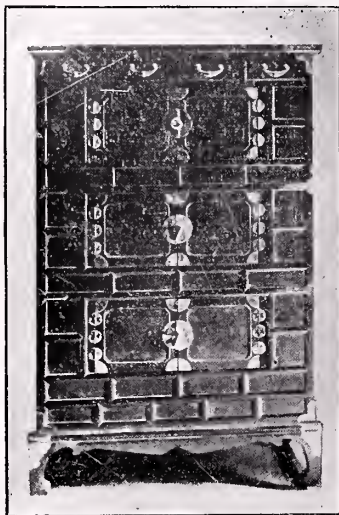
Measurements:

Height 25" Width 27" Depth 18"

Prices:

Insurance against breakage to destination, consular invoices, etc., extra at cost to purchaser.

Sam Chun Antique Wardrobes



Antique Type No. 11

This type of chest is the largest the Koreans have ever manufactured and is one of the most useful types of antiques not only to the Koreans but to our present day needs. They stand approximately six feet in height and are fitted with three sets of doors which open into a space amply large enough to take linen or clothes. They are usually made from



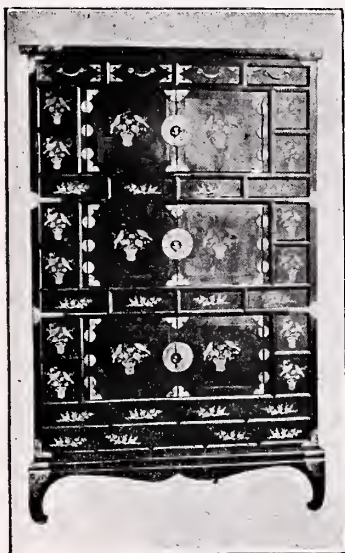
the root or lower part of the trunk of the Quimuk tree and the appearance is that of Curly Maple but of a darker and richer color. The brass trimmings are very dignified and lend themselves to our modern day furniture--as in fact do all antiques.

Measurements:

Height 66" Width 42" Depth 20"

Prices:

Insurance against breakage to destination, consular invoices, etc., extra at cost to the purchaser.



Antique Type No.12

ANTIQUÉ TYPE NO. 12

For full description and sizes see page 8.

It will be noted that the six doors of this chest along with the drawers are decorated with very fine brass representing the Plum blossom which was the Crest of the royal family of Korea, also the Jewel tree.



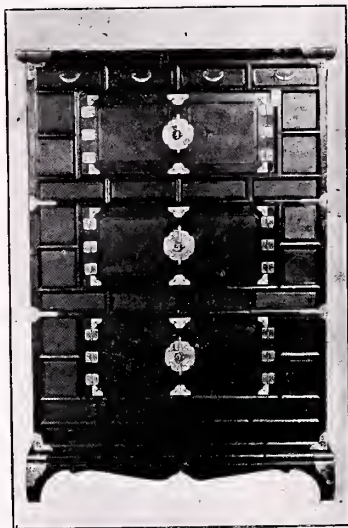


Prices:

Insurance against breakage to destination, consular invoices, etc., extra at cost to the purchaser.

ANTIQUÉ TYPE NO. 13

For description and sizes see Type No. 7 on page 3.



Antique Type No. 13

Modern Princess Yi Popular Cabinets

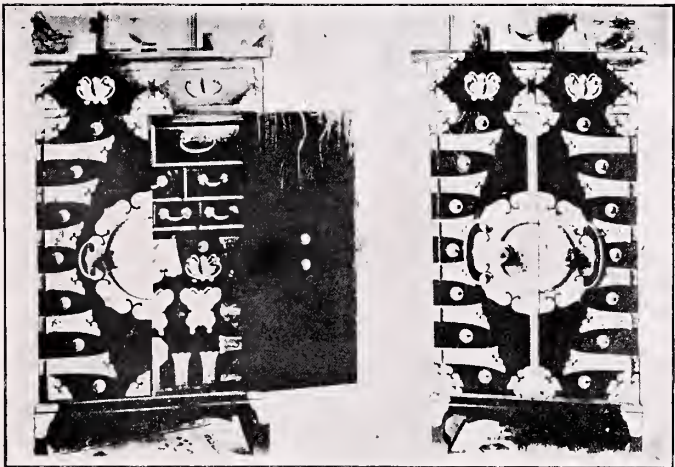
In manufacturing these chests we have tried to follow the old Korean designs and at the same time adapt the inside to modern use. Every possible precaution that is known to modern cabinet making art has been taken in the way of drying the wood, which





has been carefully selected for its grain and marking, while the brass trimmings are of the heaviest gauge brass obtainable. The stains that are used are the very best imported and will not fade while the workmanship is the best that is possible under local conditions. The drawers are lined. We have developed three types of this chest as far as interior finish with exterior style the same and they must not be placed in a class with the cheap imitations that are being sold by the small dealers who take no precaution to dry or season their wood while the workmanship is the crudest.

SILVER AND LINEN CABINET



Modern Type No. 14

Height 52" Width 31" Depth 18"

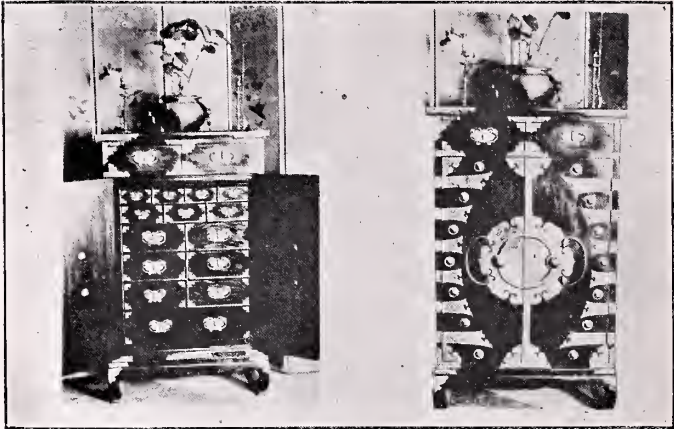
The inside of this chest is fitted with drawers on the upper half while the lower portion is a drop





door. It will readily be seen that this lends itself to the double use of storing silver and linen, while as a bureau it is most adaptable.

SILVER CABINET--ALL DRAWERS



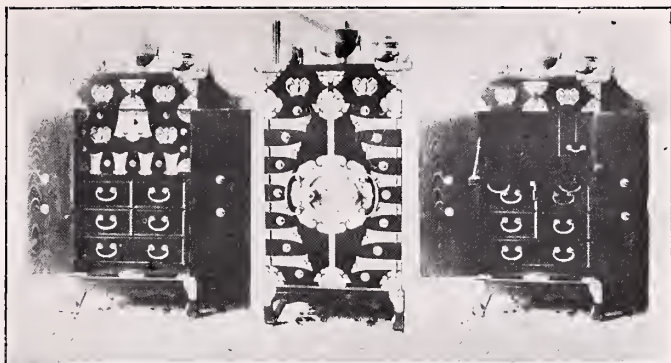
Modern Type No. 15

The inside of this cabinet is finished with drawers suitable for silver or is adaptable for use as a bureau.

Height 52" Width 31" Depth 18"

LADIES WRITING DESK

Modern Type No. 16 while the outside dimensions are the same as Nos. 14 and 15, it will be noted that the inside is finished as a writing desk suitable for ladies' use. The drawers and trays are conveniently arranged in the desk part itself while the lower drawers give ample room for those things which accumulate and for which no space is usually provided. The lines are most graceful, and brass trimmings make this a very attractive desk.



Modern Type No. 16

Modern Type No. 16 is the same dimensions as Nos. 14 and 15.

Prices:

Modern Type Nos. 14, 15, and 16:

Insurance against breakage to destination, consular invoices, etc., extra at cost to purchaser.

Modern Prince Yi Cash Box Desks

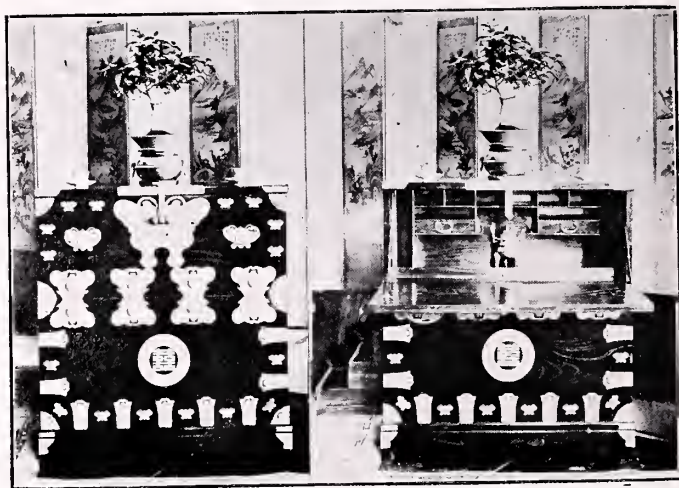
In bringing out this type of chest we have endeavored to retain the old lines and style of the Korean cash box, simply increasing the measurements so as to bring them to the right height for desk use. Everything possible has been done to insure the proper drying of the wood which has been especially selected for its attractive marking and





grain. The brass is of the heaviest gauge and the engraving is of the symbolic designs which give added charm to these chests. The drawers are lined, and the workmanship throughout is the very best that can be put into work in this country, and our chests must not be considered with undried and roughly finished cabinets that are put on the market by the small dealer from whom you have no protection.

PLAIN FINISH



Modern Type No. 17

Drawers on side. No brass trimmings inside.

Height 48" Width 43" Depth 18"



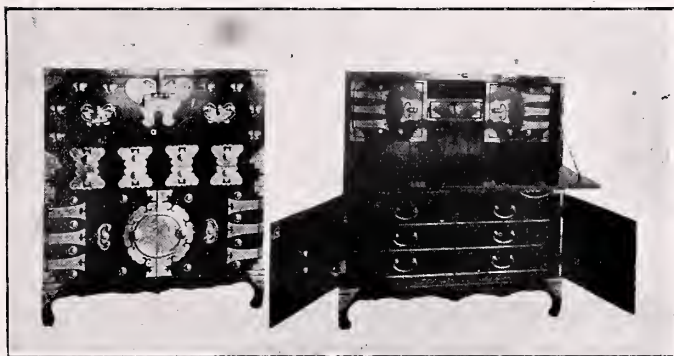


FANCY FINISH



Modern Type No. 18
Drawers on side. Brass trimmings inside desk.
Dimensions same as No. 17.

EXTRA FANCY FINISH



Modern Type No. 19





This exceedingly attractive desk is rightly considered a masterpiece. The inside is finished with handsome brass trimmings, as are the two doors opening the lower portion. We finish these three and all new chests in any color desired, the usual stock color being mahogany.

Same dimensions as Nos. 17 and 18.

Price:

The following applies to Modern Types Nos. 17, 18, and 19.

Insurance against breakage to destination, consular invoices, etc., extra at cost to the purchaser.

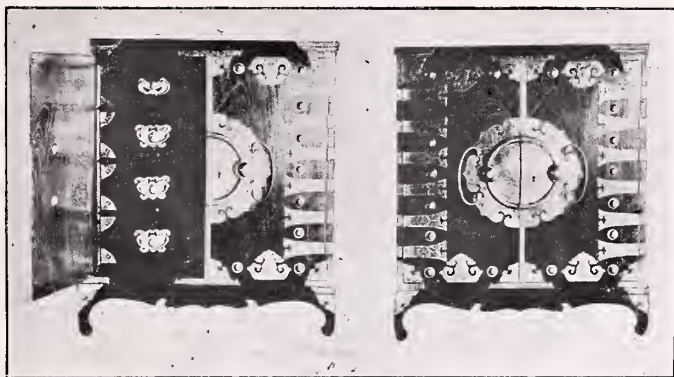
Empress Songdo Bureau or Linen Cabinet

As in previous types of the new chests we have brought out, we have always tried to remember that the lines etc., which were the results of centuries of experience by the old cabinet makers of Korea, could well be followed. We have simply added utility and at the same time done everything possible to insure the purchaser of well-seasoned wood, and the best of other materials and workmanship. The brass is of the heaviest and, as in the other chest trimmings, the designs are drawn by well known artists, the engraving being done by craftsmen. The whole appearance and general makeup of the chest must not be classed with inferior types which have been put on





the market by small dealers. The interior is finished with drawers, so arranged as to give the greatest utility but can be made according to the purchaser's directions.



Modern Type No. 20

Color dark mahogany or to individual taste.

Measurements:

Height 46" Width 42" Depth 18"

Price:

Insurance against breakage to destination, consular invoices, etc., extra at cost to purchaser.

Princess Cabinet

This is one of the most attractive and most popular designs in the smaller size of Modern Types we have brought out. As in the other chests, we have





retained the old lines, this time taking the Old Imperial Medicine Chest as our design. The same wood, workmanship, and eye for detail is carried out in this chest as in the larger and more expensive, and the price, coupled with the attractiveness of this chest, makes a strong appeal to those wish for an inexpensive chest. The drawer is large enough to take a small amount of silver, while the lower portion drops and opens into a fair-sized compartment, and the center has three drawers.



Modern Type No. 21

Color dark mahogany or to individual taste.

Measurements:

Height 36" Width 27" Depth 14"

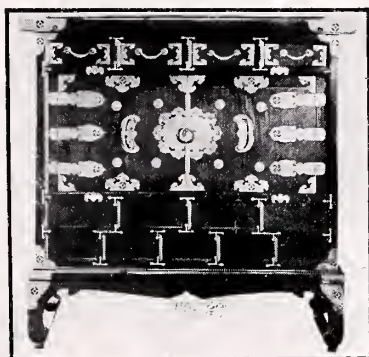
Price:

Insurance against breakage to destination, consular invoices, etc., extra at cost to the purchaser.



Family Record Case

To this old antique we have added a few pieces of brass, otherwise the chest is in every respect just as it graced the home of some wealthy Yanban or official.



Antique Type No. 21-A

Color, dark mahogany.

Measurements:

Height 40" Width 38½" Depth 18"

Price:

Insurance against breakage to destination, consular invoices, etc., extra at cost to the purchaser.





Introduction of Buddhism into Korea

The year 372 held an event of prime importance in the history of Korea and of the whole peninsula. It was the introduction of Buddhism. We are not told whether this was done at the request of Korea or whether it was at the advice of Puyun, one of the petty kings who then divided between them the north of China. Be that as it may, in 372 A. D. images of Buddha were brought by a monk, Sun-do, and also a Buddhist book called Pul-gyung. For this the King of Korea returned hearty thanks and forthwith set his son and heir to learning the new doctrine. At the same time he gave an impetus to the study of the Confucian code. In 375 two great monasteries were built in the capital of Korea. They were called Cho-mun and I-bul-lan. It should be noticed that the introduction of Buddhism into Korea was a government affair. There had been no propagation of the tenets of this cult through emissaries sent for the purpose. There was no call for it from the people. In all probability the King and his court were pleased at the idea of introducing the stately ceremonial of the new faith. In fact it was a social event rather than a religious one and from that date to this there has not been a time when the people of Korea have entered heartily into the spirit of Buddhism. Nor have her most distinguished representatives understood more than the mere forms and trappings of that religion which among all pagan cults is the most mystical. Our collections contains many genuine antique Buddhas and other sacred vessels used in connection with this ancient religion.





Chats On Korean Art Brass

There is no art that the Koreans have brought to a higher state of perfection than that of hand chased brass. It is highly appreciated in the Orient by foreigners and justly so as it is far superior to any thing that either the Chinese, Japanese or Indians have attempted in the brass line. The composition of the metal is such that it does not tarnish—the secret has long remained with the Koreans. This was undoubtedly developed from the fact that the climate of Korea during the summer season is very damp—and as in the old saying, necessity surely was the mother of invention here. Every piece of Korean brass is cast by hand, turned in foot-power lathes and unlike other brasses of the Orient, the designs are not cast in the piece but are hand chased. Besides the pieces that we show in the following illustrations we do, from time to time, obtain very fine specimens that once adorned the sideboard or graced the home of some wealthy and powerful Korean prince or official. The explanation that all Korean brass articles are of solid brass—not filled—will cause them to be fully appreciated. All designs and characters engraved are symbolic, so arranged as to bring out a moral, illustrate a story, or serve as a reminder of duty to parents or fellowmen, besides bearing wishes for good luck or prosperity. In ordering please refer to illustration number and give size and price of article wanted. When goods are sent by

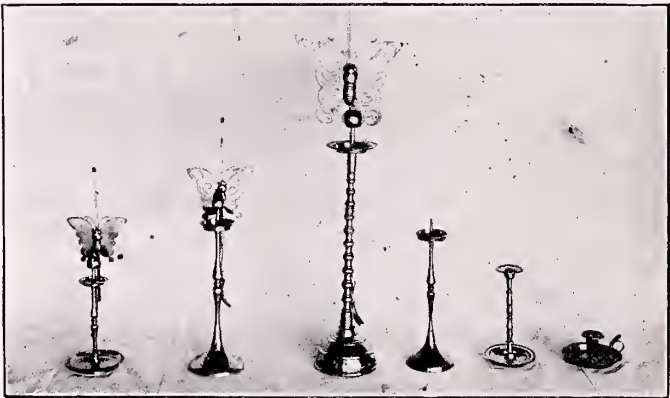




Parcel Post or Express, it must be remembered that there is an additional charge for boxing and packing as well as postage, which will be charged to the purchaser.

When reading the following descriptions please refer to illustrations from left to right.

Illustration No. 1



We wish to draw particular attention to the Modern Brass that we manufacture and sell. We guarantee every piece to be free from sand holes and also guarantee against filled brass, which is so common on this market and is sold at competitive prices. Having the best craftsmen in our employ and artists to draw the designs, we can in every way recommend our brass and can guarantee satisfaction. Brasses





purchased on the open market tarnish and give endless trouble through requiring constant polishing. We guarantee ours against this defect.

Butterfly Reflector Candlestick. Modern Hand Chased. No. 1.

Size from base to drip pan 8 inches. Diameter of base 5 inches. Weight 1 pound each.

Butterfly Reflector Candlestick. Modern Hand Chased. No. 2.

Size from base to drip pan 12 inches. Diameter of base 5 inches. Weight 2 pounds each.

Butterfly Reflector Candlestick. Modern Hand Chased. Knotted Stem.

Size from base to drip pan 18 inches. Diameter of base 6 inches. Weight 6 pounds each.

Temple Candlestick. Plain.

Size from base to drip pan 12 inches. Diameter of base 5 inches. Weight 1½ pounds each.

Desk Candlestick. Modern Hand Chased.

Size from base to holder 8 inches. Diameter of base 5 inches. Weight 1 pound each.

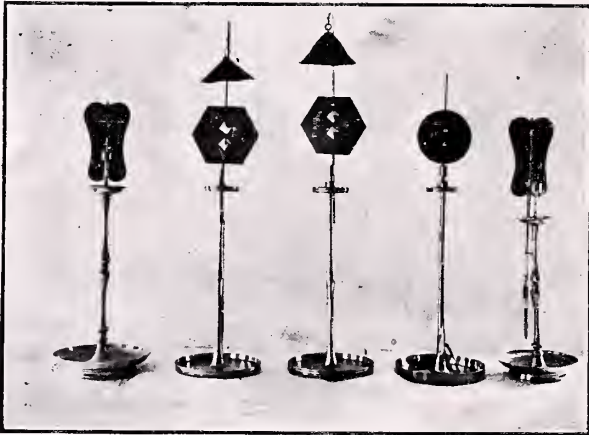
Modern Design Candlestick. Hand Chased.

Height 2½ inches. Diameter of base 5 inches. Weight ¾ pound each.





Illustration No. 2



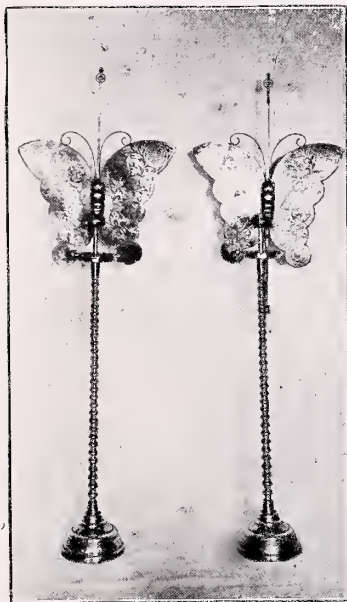
Different styles of Old Candlesticks having a variety of reflectors. These are genuine antiques of the usual brass but massive in style and of most pleasing design. Some are plain and others are heavily engraved. Orders will receive careful attention and the style supplied will be as nearly the same to the style ordered as available. Please bear in mind that in these Old Candlesticks, size and design are apt to vary slightly. When these are ordered in couples we always use our best endeavor to match the pairs.

Average size from base to drip pan 16 to 18 inches.
Average diameter of base 8 to 9 inches. Approximate weight 3 to 5 pounds.





Illustration No. 3



Hall Candlestick with butterfly reflector.

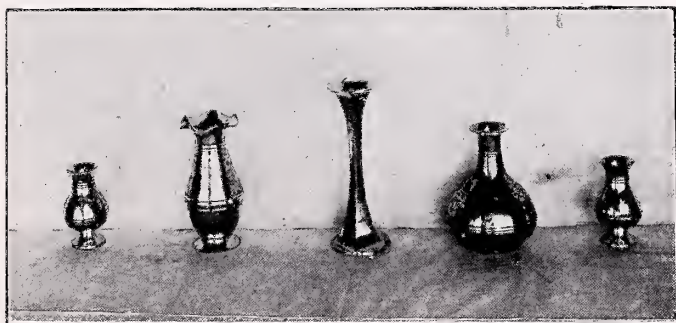
Knotted stem. Modern.

Made in two sizes, medium and large. Hand chased and drilled through center to allow use of electricity.

Medium size from base to drip pan 38 inches. Diameter of base 8½ inches. Weight 16 lbs., each.

Large size from base to drip pan 46 inches. Diameter of base 11 inches. Weight 32 lbs., each.

Illustration No. 4





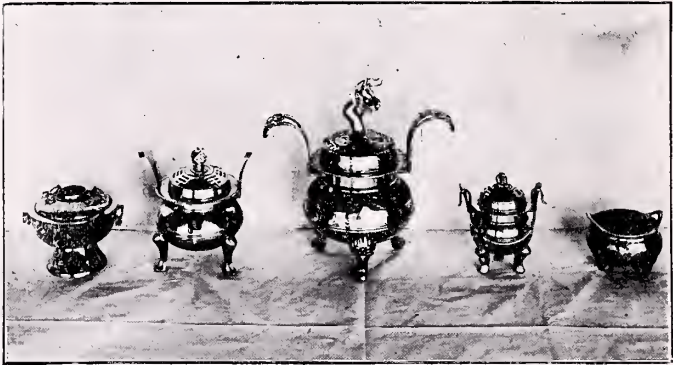
Modern Vase. New Design. Hand Chased.
Diameter of base 2 inches. Height $5\frac{1}{2}$ inches.

Lotus Top Vase. Hand Chased. Modern.
Height 9 inches. Diameter of base $3\frac{1}{2}$ inches.
Weight $2\frac{1}{2}$ pounds.

Mandarin Lily Shaped Vase. Slightly Chased. Modern.
Height 11 inches. Diameter of base 4 inches. Weight
 $2\frac{1}{2}$ pounds.

Sacrificial Wine Bottle. Hand Chased. Modern.
Height $8\frac{1}{2}$ inches. Diameter of base 7 inches. Weight
 $2\frac{1}{2}$ pounds.

Illustration No. 5



Shin Sun Ro or Chafing Dish. Hand Chased. Modern and Antique.
Height $5\frac{1}{2}$ inches. Diameter of bowl $5\frac{1}{2}$ inches.
Weight $1\frac{1}{2}$ pounds.



Incense Burner. Plain and Engraved. Modern and Antique.

Average height 8 inches. Diameter of bowl 6 inches.
Weight $4\frac{1}{4}$ pounds each.

Dragon Top Incense Burner. Modern Cast Design. Very ornamental.

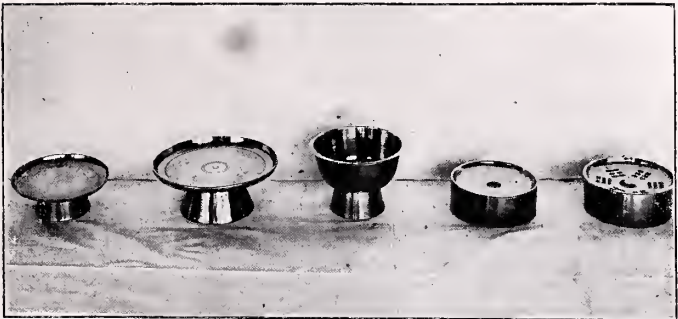
Height 12 inches. Diameter of bowl 7 inches. Weight $9\frac{1}{2}$ pounds.

Plain Incense Burner—See description given above.

Temple Incense Burner. Modern Hand Chased.

Suitable as pot for small flowers or ferns.
Height 3 inches. Diameter 4 inches. Weight $1\frac{1}{2}$ lbs.

Illustration No. 6



Ancestral Sacrificial Tray No 1. Genuine Antique.

Plain Shape lends itself to many modern uses.

Height $2\frac{1}{2}$ inches. Diameter 6 inches. Weight 1 pound.





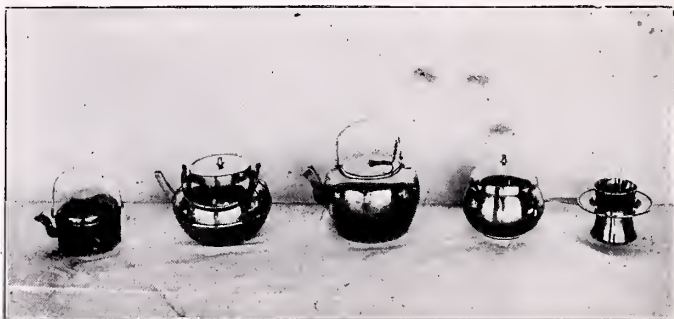
Ancestral Sacrificial Tray No. 2. Genuine Antique.
Plain Shape lends itself to many modern uses.
Height $3\frac{1}{2}$ inches. Diameter 8 inches. Weight 2 pounds.

Ancestral Sacrificial Rice Bowl. Genuine Antique.
Plain.
Height 5 inches. Diameter $6\frac{1}{2}$ inches. Weight $1\frac{3}{4}$ pounds.

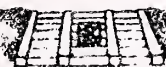
Round Ash Tray. Detachable Top. Genuine Antique.
Plain.
Height $2\frac{1}{2}$ inches. Diameter $5\frac{1}{2}$ inches. Weight $1\frac{3}{4}$ pounds.

Taikuk Ash Tray. Old Korean Flag Emblem in Center. Antique. Plain.
Height $2\frac{1}{2}$ inches. Diameter $5\frac{1}{2}$ inches. Weight $1\frac{1}{2}$ pounds

Illustration No. 7



Sacrificial Wine Pot. Antique. Plain.
Height 3 inches. Diameter 3 inches. Weight $\frac{3}{4}$ pound.





Sacrificial Wine Pot No. 2. Antique. Plain.

Height $4\frac{1}{2}$ inches. Diameter 6 inches. Weight $2\frac{1}{2}$ pounds.

Sacrificial Wine Pot No. 3. Antique. Plain.

Height $4\frac{1}{2}$ inches. Diameter 6 inches. Weight 2 pounds.

Rice Bowl. Antique. Plain. Suitable for use as Bon Bon Box.

Height 5 inches. Diameter of body $5\frac{1}{2}$ inches. Weight $1\frac{1}{2}$ pounds.

Sacrificial Wine Cup, with Stand. Antique. Plain.

Cup suitable as Nut Dish. Stand suitable for holding small Vase.

Height 3 inches. Diameter of cup 3 inches. Weight 1 pound

Illustration No. 8



Brass Plate. Modern. Hand Chased. Can be used as stand for Finger Bowls or as Ash Trays, etc.

Diameter $5\frac{1}{2}$ inches. Weight $\frac{1}{2}$ pound.





Old Style Korean Ash Tray. Modern. Hand Chased.
Diameter 7 inches. Weight 1 pound.

Sacrificial Fruit Stand, with three legs. Modern.
Hand Chased.
Height 2 inches. Diameter $8\frac{1}{2}$ inches. Weight 2
pounds.

Rice Wine Service Tray. Modern. Hand Chased.
Depth 1 inch. Diameter 7 inches. Weight $\frac{3}{4}$ pound.

Brass Plate. Modern. Hand Chased. Heavy Weight.
Can be used as stand for Finger Bowl or as
Ash Tray.
Diameter $5\frac{1}{2}$ inches. Weight $\frac{3}{4}$ pound.

Illustration No. 9

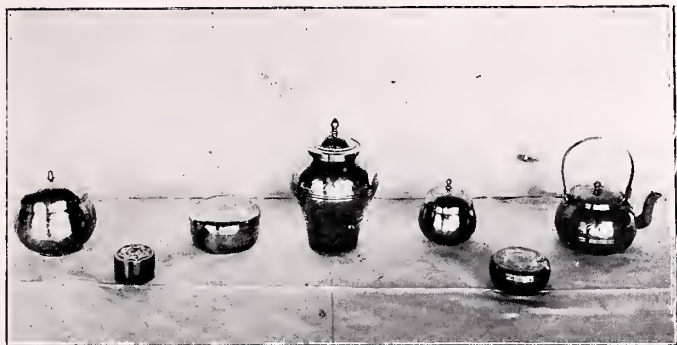


Antique Brass Bowls, with and without Covers.





Illustration No. 10



MODERN BRASS REPRODUCTIONS OF OLD DESIGNS.
HAND CHASED.

Rice Bowl or Bon Bon Box.

Height $5\frac{1}{2}$ inches. Diameter 5 inches. Weight $1\frac{1}{4}$ pounds.

Incense Box.

Height $1\frac{1}{2}$ inches. Diameter 2 inches. Weight $\frac{1}{2}$ pound.

Ginger or Bon Bon Box.

Height $2\frac{1}{2}$ inches. Diameter 5 inches. Weight 1 pound.

Tea Caddy.

Height 9 inches. Diameter 6 inches. Weight $2\frac{1}{2}$ pounds.

Rice Bowl or Bon Bon Box.

Height 4 inches. Diameter 4 inches. Weight $\frac{1}{2}$ pound each.





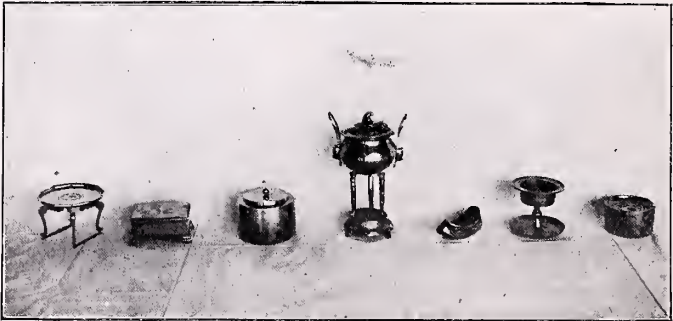
Powder Box with Cover.

Height 2 inches. Diameter 3 inches. Weight $\frac{3}{4}$ pound.

Wine Pot.

Diameter 6 inches. Height 6 inches. Weight 2 pounds.

Illustration No. 11



Miniature Korean Table. Suitable for Card Tray or Holder for Plant Pot.

Height $3\frac{1}{2}$ inches. Diameter 5 inches. Weight $\frac{3}{4}$ pound.

Cigarette Box. Modern. Hand Carved.

Height $2\frac{1}{2}$ inches. Length $4\frac{1}{2}$ inches. Width $3\frac{1}{2}$ inches.
Weight 2 pounds.

Tobacco Jar. Modern. Hand Chased.

Height 4 inches. Diameter 5 inches. Weight 2 pounds.

**Som Toddie Incense Burner with Fu Dog on Lid.
Modern. Hand Chased.**

Height 10 inches. Diameter $4\frac{1}{2}$ inches. Weight $2\frac{1}{2}$ pounds.





Brass Shoes, reproduced from kind formerly worn.
Modern. Hand Chased. Suitable as Ash Tray or
Fern Dish.
Length 5 inches. Width 2 inches. Weight $\frac{3}{4}$ pound.

Ash Tray on Stand. Modern. Plain.
Height 4 inches. Diameter $4\frac{1}{2}$ inches. Weight $1\frac{1}{2}$
pounds.

Taikuk or Korean Flag Emblem Ash Tray. Modern.
Hand Chased.
Height 2 inches. Diameter 4 inches. Weight 1 pound.

Illustration No. 12



Brass Wharos or Fire Pots. Genuine Antiques also
Modern Reproductions. Illustration shows re-
productions of antique styles always kept in
stock. We should be permitted to select the
styles of antiques according to those available
at time of receipt of order. Some of the latter





are the most attractive, ornamental and utilitarian pieces obtainable. Used as jardineres, with ferns or flowers falling gracefully over the edges, they are really beautiful.

Average size: height 8 to 9 inches. Diameter 9 to 10 inches. Weight 7 to 10 pounds.

Illustration No. 13



The first three are Modern, Hand Chased, Plain Finger Bowls reproduced from Korean designs. Height 2 inches. Diameter $4\frac{1}{2}$ to 5 inches. Weight $\frac{1}{2}$ pound.

Turtle Table Book Ends. Modern Hand Chased. Reproduction of famous Buddhist Monument in center of Seoul. Height 6 inches. Length $4\frac{1}{2}$ inches. Width $3\frac{1}{2}$ inches. Weight 3 pounds.

Temple Tray. Modern Reproduction. Hand Chased. Height $2\frac{1}{2}$ inches. Diameter 6 inches. Weight 1 pound.



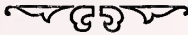


Turtle Box, Symbolic of Longevity. Modern Reproduction. Hand Chased. Antique Trays can still be found. The sizes vary.

Height 2 inches. Length 4 inches. Width 3 inches.

Weight 1 pound. Price

Lizard Paper Weight. Modern Hand Chased.



Chats on Old Korean Lacquer

A little knowledge of Lacquer and its use. The fact that Korean antiques have been set on floors under which the fire is built day in and day out, will go a long way to assure those interested in this art that these pieces will stand up under modern conditions and in a steam heated room.

First let us tell you that Lacquer is not a composite of man like our varnish but a ready-made product of nature. The Lac tree was originally found growing wild in the forests of Korea and other countries of the Orient and the qualities of the sap were probably known for several thousands of years. In Japan it has been cultivated for several hundreds of years, one of the old emperors having decreed that each farmer plant a certain number of trees, and that the annual tax could be partly paid in Lac sap. The best time to collect the sap is during the rainy season. The work involved in preparing a good piece of lacquer is enormous and covers a period of many



months and in the case of some of the finer pieces, years. In the case of a good specimen, the drying alone requires from 500 to 550 hours. When a piece has been completed that does not mean that it can be used immediately. The colors will keep a dark appearance for a great length of time and it is only after a long, patient wait that the intended colors will appear after a chemical transmutation takes place.

The mother-of-pearl used in the chests that we will describe later, is perfectly matched and each individual piece is cut and polished by hand. When it is remembered that in the larger cabinets there are literally thousands of these tiny pieces making the complete design, which might be a landscape in detail, or intricate flowers, or symbolic motives it can readily be appreciated that the present day workman has neither the patience nor the ability to undertake and carry through to completion this kind of art. The colors and different shades are indescribably beautiful. A Lacquer piece should never be cleaned with anything except silk or flannel cloth. A little olive oil from time to time is all that is necessary for polishing.

Antique Red Lacquer Dressing Boxes

These are very fine specimens of the old Korean Lacquer Art. The more expensive will stand comparison with any similar work of the Orient. They were originally used by women of the higher class in





which to keep their jewels and hair ornaments, and especially by the Court Women. The boxes have



Antique Type No. 22

drawers and hinge tops. They lend themselves to modern uses such as Mahjong Boxes, Bridge Scorers and Card Cabinets. The brass is heavy, and in the most expensive boxes the Lacquer is carved.

Measurements:

Height 25" Width 18" Depth 27"

Prices:

Insurance against breakage to destination, consular invoices, etc., extra at cost to the purchaser.

Antique Pearl Inlay Black Lacquer Boxes

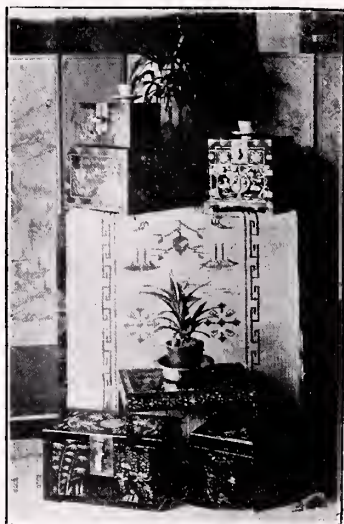
For description see preceding article.

These boxes are used for sewing materials and also for the same purposes as the Red Lacquer Dress-





ing Boxes The better class Koreans used pearl inlay work whenever they could afford it.



Antique Type No. 23

Sizes approximately the same as the Red Lacquer Boxes.

Prices:

Insurance against breakage to destination, consular invoices, etc., extra at cost to purchaser.

Pearl Inlay Imperial Wedding Chests

This probably represents all that is good and refined in Korean work of an art that is lost to them. What has been written regarding the wedding chests and





their presentation on the day of the marriage pertains to these chests also although used by members of the Royal Family only. The art was held a secret by members of one clan, whose entire work was easily absorbed by the higher or more wealthy families. This work must not be confused with the modern laquer work which can be obtained at a very nominal figure and which usually shows little signs of the work of an artist.

The Chests come in pairs mounted one above the



Antique Type No. 24





other. Both chests are finished on top so could be used separately.

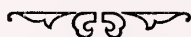
The utmost attention is given to the packing of these chests and nothing is left undone to insure their safe arrival.

Measurements:

Height 45-48" Width 32" Depth 18-20"

Price:

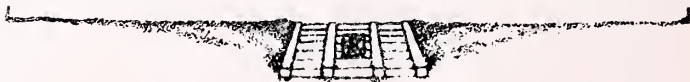
Insurance against breakage to destination, consular invoices, etc., extra at cost to the purchaser.



Chats on Old Korean Koriaki Pottery

The very earliest potteries found in Korea were crude, hand made articles of little interest. It was not until the introduction of the potter's wheel from China during the Silla Dynasty, 571-918 A.D., that Korea commenced the production of the pottery that has had such influence on Oriental Art. The Japanese give the Koreans credit for inventing the potter's wheel, but we are of the opinion that it is of Chinese origin.

Korean pottery has often been mistaken for Chinese, but there are certain characteristics that make it distinguishable to the student. Some of its distinctive characteristics are as follow: Not invariably but





usually, although the entire base of the vessel is glazed, the rim is left unglazed, and a rough sand or grit adheres to the surface, showing that the method peculiar to Koreans was used instead of Chinese. Shapes such as those of the wine cup and saucer are purely Korean, and they used also the melon-gourd-bamboo plant and other vegetable form, which speak very highly of an artistic power combined with rare skill and gentle lines. The shapes most commonly found are wine pots, often mistaken for tea pots, but



No. 25

as Koreans, unlike Chinese, and Japanese, were never a tea-drinking race, these were undoubtedly used as wine pots. Small round boxes with covers were used for seal ink, and small bottles for hair oil which probably adorned the dressing-table of some Oriental beauty who lived and held court several hundreds of years ago. Long necked bottles for





flowers and bowls of different sizes and various decorations made up a dinner set consisting of thirteen pieces.

Having in our study of Korean Art found the motives intensely interesting, we quote here a few of the symbols most commonly used, with their respective meanings:-

The Water Lily, or Lotos, first used to signify the sun, stands for purity, because its beautiful blossoms rise untainted from the muddy lake.

The Plum is symbolic of Sweetness

The Peony, as King of Flowers, signifies regal power.

The Crysanthemum is the Flower of the Festival of Happiness.

The Bamboo signifies Longevity, Constancy and Fidelity.

The Gourd signifies Longevity and Fertility.

The Weeping Willow is for Gentleness, as the tree lends itself to every breath of wind.

The Mandarin Duck is the emblem of Conjugal Felicity, as the duck and drake are always seen together it is said that they pine and die if separated.

The Goose also is the emblem of Conjugal Felicity. A live Goose is always presented by the groom to the bride, at which time they pledge themselves: "Black is the hair that now crowns your head. Yet when it becomes as white as the fibre of the onion root we shall still be found faithful to each other."





The Crane is a symbol of Longevity as it is said to live to a fabulous age, and when six hundred years old, to drink but no longer eat.

The Phoenix was adopted as the emblem of the Empress and is usually shown with a parrot's beak and a long, flowing tail.

Fish among waves or in pairs mean Happiness. In pairs they swim around, faithful to each other, and in perfect harmony with the element in which they live.

There are many other art motives in Korean pottery, but those we have given are most commonly used and may these few symbols help you to learn, read and love them as Koreans do. Were we to adopt some such associations with our flowers, birds, and fishes surely we would soon become as real lovers of nature as are the Orientals.

The pottery spoken of is of a dark ash-grey color.

General Potteries---Chinese and Korean

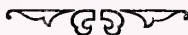
We have a fairly large collection of Chinese and later period Korean potteries, besides the Koraiaki, of which we will be pleased to send photos and descriptions upon application.

The finest specimens of Chinese potteries in our collection today are those which were brought down by the Chinese Envoys in the dim past as presents from the Court of Peking to the Korean King or those brought into the country by the returning Korean Princes who had paid homage to the Chinese Court. See Illustration No. 26.



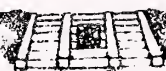


No. 26



Chats on Old Korean Screens and Paintings

We have the best collection of screens and paintings in Korea and will be glad to communicate with anyone interested in these arts. We will send photos and descriptions of the pieces in our collection. The following illustration shows one of our Screens and to give one an idea what these paintings convey to the Korean we give below a translation of the symbolic meanings.





The screens are from 3 to 6 feet in height, with 6 to 12 panels.

Prices from Yen 150.00 to 2000.00.

Screen Story



No. 27

PANEL NO. 1.

More than 4000 years ago there reigned in China a wise, just, and good emperor, who is known in Oriental history as Chey Yoh. His constant care was to promote the welfare of his people, whom he ever considered as a father does his children.

One day, leaving his palace, which was only a one storied structure with a thatched roof surrounded by a thick brush fence, he started out to wander over the countryside to see for himself the condition of his people.

As he wandered along the lanes and on the dykes that divide the rice fields, he heard them sing-





ing joyously, marking time with their hoes and mattocks as they wrought in the fields, and as he listened contentedly this is what he heard:

“Going out at sunrise to work and coming back at even for repose, digging wells that we may have water to drink--all this we can do without aid from the Emperor, but remember if his constant care and protection were not about us it would not be so, and our planting, cultivating and harvesting could not go on unhindered as now.”

The Emperor returned to his simple mansion well content.

PANEL No. 2.

Here is depicted a scene on the wee Shu River, famed for its scenery and good fishing when the founder of the Chu Dynasty sought out the sage, Kang Cha Ah, who was eighty years old at the time and besought him to become his Prime Minister.

The old man gave up his retirement at the behest of his Emperor and labored well and successfully in the founding of this great Imperial house and died at the ripe age of 158 years, full of rewards and honours.

PANEL No. 3.

A high official, whose name is not mentioned, went out to seek the advice of a famous scholar and sage who had knowledge of good and evil and could foretell coming events. This sage always rode on a black bull with a boy following behind him.





PANEL NO. 4.

There was a good and wise official who, when his beloved King refused to take advice concerning the acceptance of an invitation of another King to come and pay him a visit, resigned his post and voluntarily returned to the country in exile. He had perceived that it was a plot of the latter King to get the former into his power and to hold him captive until a portion of his kingdom should be given as ransom. His protest being in vain, he retired and mourned all the days of the King's captivity and when word was brought that the captive King had died a prisoner, the faithful official drowned himself in despair.

PANEL NO. 5.

Here is the scene in which Chang Yang receives the Books of Heaven from an old man. Chang Yang was the Chief Adviser of the founder of the Han dynasty, and was of the greatest assistance to that Potentate, but as soon as the country was pacified and fully in the grasp of the new Emperor, Chang Yang retired; for the conqueror had an evil reputation for ingratitude and had slain many of the generals who had helped raise him up. The Emperor tried in vain to hold him with honors and emoluments.

It is told of this man that when as a youth he was crossing bridge, he met a old man who took off his shoes and cast them a distance from him and

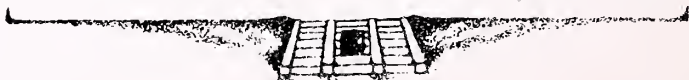




commanded the young man, in an imperious manner, to fetch them for him. He did so carefully and politely, only to have the manoeuvre and order repeated. Three or four times this was done, but each time the young man retrieved the shoes acting with great decorum and care. At last the old man seemed satisfied that the young man's sense of propriety could not be overcome and he told him he would give him some books to study if he would be at the bridge at daybreak and await his coming. The next morning when the young man arrived very early he found the old man already there, and he proceeded to berate him heartily as a worthless, lazy fellow, and bade him come early the next morning. Again he came to the bridge at a very early hour, only to find the old man ahead of him, and in a very angry mood. He was berated and bidden begone and told to try once more. The next morning the young man was thereat one hour after midnight and when the old man appeared just before dawn he was very pleased and handed him the Heavenly Books. The young man returned home and gave up his time to the diligent study of these writings and eventually became the First Adviser to the Emperor and the Unifier of the Han Empire.

PANEL No. 6.

Here are shown four great scholars in the time of the Emperor mentioned in the story of the previous panel, who had given up their positions in the state and retired to the mountains, where they





amused themselves playing chess and with other intellectual pursuits.

This same Emperor was minded to put aside the Crown Prince in favor of some other son but the prince's mother had a different view in the matter so she secretly besought these four scholars to become the tutors of the prince, which they did. When the Emperor found these men in attendance upon the young man he wondered greatly for in spite of his great power and wealth he had not been able to hold these sages at his court and straightway changed his opinion and confirmed the Crown Prince's position as heir.

PANEL NO. 7.

A King of ancient China known as Chin Moon Kong was out in the fields watching the farmers plowing and planting in the spring. Among all the people he observed one couple because of their courtesy towards each other. The wife had brought her husband's food to him and while he ate she stood beside him in a graceful, courteous attitude, ready to minister to his wants. When he had finished his simple repast he rose and stood respectfully watching her until she disappeared. The King, much taken by their actions, took them back to court with him and the man rose to be a great general and guarded the kingdom so well and tactfully that there was not a single invasion or alarm during that reign.





PANEL NO. 8.

The character in this scene, Kwak Cha Eui, is the subject of many panels and screens. The story of his life is probably known even to the humblest, particularly this scene where he is shown celebrating his sixty-first birthday, which is a cycle in far Cathay. This man was the son of a poor peasant but by his ability he rose and at the age of 24 was appointed a general, and for 12 years he fought, putting down rebellion and repelling invasion until the kingdom was completely pacified and all its affairs in order. Then, at the age of 36, he retired and built a beautiful estate. He raised a large family and on his sixty-first birthday there were gathered about him over a hundred of his children, grand-children and great-grand-children, all of whom lived on his bounty, for he had amassed great wealth as well as having served his country gloriously and won undying fame. He lived to enjoy his earthly felicity until the age of 97, and while the historian does not state the number of his family at the time of his death, it must have been large.

PANEL NO. 9.

This is a picture of the classical story of nine old men who voluntarily retired from office and gave up their time to writing poetry, playing chess, painting and making pilgrimages about the country, seeing spots famous for scenery and historical associations. The King, who appreciated their characters and emi-



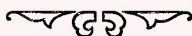


ment services, gave orders to all officials throughout the country to entertain them and furnish all things needful for their comfort, so that they might enjoy life in the way they had chosen without thought of wherewithal they would be clothed.

PANEL NO. 10.

A picture of the old men whose portraits were put up in the official building with other portraits of officials of over eighty years of age.

A Korean King known as Yung Chong who lived about 100 years ago, and who had reigned for 59 years and died at the age of 89, celebrated his 80th birthday by putting his portrait and those of 13 of his officials who were 80 years old in a building provided for the purpose. The scene was commemorated by a painter who was 82 of age, named Chang Sung Up, and the inscription was written by a scholar of 82 years of age. This picture is a copy of the original painting.



Miscellaneous

We are able to furnish you with anything that the Korean market offers, in addition to the chests and other fine arts described above. Remember that inferior grade chests purchased from outside sources and shipped to you will carry no guarantee. We have the only Genuine Antiques in the city and will do our best to maintain the reputation which we





have as the recognized authorities on things Korean; also to insure the purchaser that he has received a genuine article which is in every way as described. The freight and expenses on an inferior article that will probably fall to pieces when put in a steam-heated house is the same as on a good article and we strongly advise you to be warned against the so-called "Reconstructed Chest" and "Genuine Old Chest" sold by irresponsible dealers.

Korean Bronzes

Korea has been justly known for her ancient Bronzes and of these we have a very fine collection and will be pleased to send photos and full descriptions on application.

Korean Costumes

We carry, and have made under the most strictly sanitary conditions the costumes we sell to you. Probably no costume in the world impresses the visiter in a strange land more than the Korean. It is made in white and colors. We will make to order if desired. We can also furnish Court Costumes of very fine silk and dancing girls' costumes of many colors, and will guarantee that you take or come near to taking the First Prize at a Masquerade Ball.

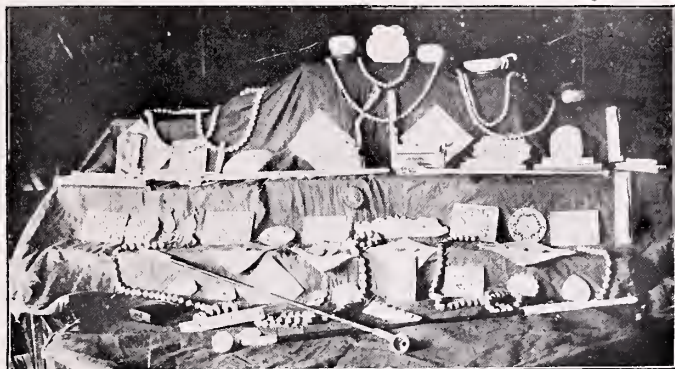
These costumes can be sent by parcel post.

Prices from Yen 30.00 to 150.00.





Jade and Amber Ornaments



No. 28

This shows a few of our Carved Jade pieces, Amber strings and Amber pendants. We carry the only genuine and complete collection in the city and our Amber is guaranteed to be *Genuine Original Amber* and as such we will guarantee it.

Korea has been noted above all countries of the Orient for its amber beads, and carvings. Amber has been carved into rings, pins, hat buttons, etc., for the use of the well dressed Korean man, and the large demand in the past has developed a class of amber workers that can not be equalled elsewhere.

We guarantee every piece and carry no imitations or pressed amber, also known as reconstructed amber.

Price according to quality and size. Drops from Yen 10.00 to 100.00 each. Beads of an average of 108 pieces to a string, Yen 50.00 to 500.0.

Write for particulars.





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As to our standing, we refer you to the Consulates here and our bankers the Dai Ichi Ginko, Ltd., Seoul, Korea:

We have in the past sold to such firms and Museums as Marshall, Field & Co.; Wanamakers, Macy & Co., Altman, Gumps, Marshe, Gerlachs, The Kaufman Big Stores, and many Tea Rooms and smaller dealers in America. Graces of Australia, T. Eaton & Co., of Canada, and well known London Houses, The Boston Museum, The Cleveland Museum, The Philadelphia Museum. etc., etc.

“Ye Olde Curio Shop” is a department in the firm of W. W. Taylor & Co. who represent The Dollar Steamship Co., The South British Insurance Co., The Victor Talking Machine Co., The Ingersoll Watch Co., The Firestone Tire Co., Wilkinson, Heywood & Clark, and are Sub Dealers of the Ford automobile.

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including typing, Yen 7.00. We insure against loss, theft, breakage. etc.

Freight to Kobe must be prepaid at this end; our Forwarding Agents will collect forwarding charges thence to destination from consignee.

The prices in this catalog cancel all previous quotations and are subject to change, the articles listed being subject to prior sale.

All claims for error or deficiency must be made immediately on arrival of goods and invoice, otherwise they cannot be recognized.

Our responsibility ceases when we obtain a clean bill of lading from the steamship company. Read your insurance policy carefully and make claim accordingly.

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